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PRELIMINARY REMARKS ON YIDDISH CULTURE IN POLAND 1945–1968

Permit me to present some general remarks on Yiddish culture in Poland after the Second World War. This war brought the extermination of both Polish Jews and their culture which had flowered in the interwar period, especially in Poland, with enormous intensity. Nevertheless, a small group of Jewish writers and journalists, who had survived mostly in the Soviet Union, made an effort to later revive Yiddish culture in Poland. To my knowledge there has not been much research on this topic.

Nonetheless, some historical works, in which authors concentrate mainly on the 1945–1956 period, have appeared in Poland in recent years.¹ In the *Encyclopedia szel Galujot* (1973) there is a 20 page article entitled “Yiddishe literarishe tetikeyt in Poyln in di yorn 1946–1968” written by David Sfard, and in *Encyclopedia Judaica* (CD Rom Edition) one can find an entry for *Poland* with an article on Jewish cultural life in post-war Poland by this same author. In 1987 the *Bibliography of Hebrew and Yiddish Publications in Poland since 1944* was published in Israel. The same year Shlomo Straus-Marko wrote *Di geshikhte fun yidishn yishuv in nokhmilkhomedikn Poyln*, which contains reprints of articles from the Jewish press of 1945–1968 and reflections on subjects connected with culture (press, publicity, literary life, etc.), but this work seems to lack a scholarly nature.

There also exist remembrances referring to the epoch of 1945–1968. Among them are David Sfard's and Hersh (Grzegorz) Smolar's memoirs. David Sfard was the General Secretary of the Socio-Cultural Union of Jews in Poland, editor in chief of the cultural monthly newspaper in Yiddish, *Yiddishe Shriftn*, and editor in chief of the Yiddish Bukh publishing house. His memoirs show the atmosphere of this time period, introduce some anecdotic material, and are also a document of sociological value. However, it would still be difficult to reconstruct the history of the newspaper or the publishing house itself on this basis.

Hersh (Grzegorz) Smolar held the chairmanship of the Socio-Cultural Union of Jews in Poland for many years (1950–1963); he also edited another Yiddish newspaper, an organ of the communist party, *Folks-Shtime*. His memoirs comprise a sizeable document which refers to many facts, dates and names. The amazing amount of information can arouse doubts as it was written down after years, far from any archives, without any possibility of verification (see: Berent 2002, 287). However, for people who are not well acquainted with the post-war history of Polish Jews, they still make good reading and a good starting point for further research.

I would like to emphasise that this paper is of an introductory nature. In the first part I would like to provide briefly some general information on the time period, drawn

¹ For more on this, see Berent 2002, 286.

partly from the existing Polish historical articles and from the memoirs, as well as from Straus–Marko's work. In the second part of my paper I intend to make some brief remarks on the *Yiddishe Shriftn* literary monthly newspaper. These will be the result of a preliminary examination of the periodical.

On the epoch

There was not a large Jewish community in Poland after the war. The greatest number of Jews was noted in July 1946, which was about 250,000 people in total (cf. Adelson 1993, 398), of which 80% were repatriates from the Soviet Union. Their coming into postwar Poland from the USSR intensified anti-Jewish attitudes. Hersh Smolar and David Sfard write about the antipathy of Poles towards Jews and the uncertainty among Jews who were coming back home; this motif appears also in Kalman Segal's prose. Many Jews left Poland in those first years, especially after the pogrom in Kielce in July 1946. During 1947–1949 the number of Jews stabilised at the level of about 100 thousand people (Żebrowski, Borzymińska 1993, p. 304). The largest and strongest communities were found in Lower Silesia, Łódź and Szczecin.

The political situation in Poland after the system had changed considerably influenced the political, social, religious and cultural autonomy of Jews till 1950². Financial support from abroad (mainly from the American Joint Distribution Committee funds) gradually enabled a rebuilding of the cultural and social life of Jewish society. The Central Committee of the Jews in Poland (CKŻP), which was formed in November 1944, took care of returnees. In 1945 the Central Jewish Library and the Jewish Historical Commission of the Central Committee of Jews in Poland were founded. In a number of cities, in association with local Jewish Committees, a lot of amateur theatrical circles, choirs or libraries were set up.

Many artists, journalists and writers returned from the Soviet Union; among them were: Rachel Auerbach, Nachum Bomze, Leo Finkelstein, Chaim Grade, Binem Heler, Shmerke Kacerginski, Efraim Kaganowski, Rachel Korn, Leib Olitzki, David Sfard, Abraham Sutzkever, Isaiah Spiegel, Elchanan Wogler, and Reisl Zhichlinski (Straus–Marko 1987; Smolar 1982). However, many of them would leave soon, including the most talented – Bomze, Finkelstein, Grade, Kacerginski, Korn, Sutzkever, Zhichlinski, and Auerbach. Those who remained sympathised with communism and believed in the possibility of Jewish cultural revival in Poland.

Two theatres came into existence in 1946 – one in Wrocław and the other in Łódź³. The same year some artist unions – for example, the Artist Union with Ida Kaminska (Adelson 1993, 469–470) or the Jewish Society of Fine Art under the direction of Josef Sandel – began to develop their activity. Between 1945–1949, the Kinor film studio

² Smolar (1982, 69) writes that the communist government was afraid the Western countries would disregard changes in Poland. Mass emigration would prove that Poland is an anti-Jewish country and Jewish society cannot develop in communism. Sfard (1984, pp. 160–291), on the other hand, reminds readers frequently of the political and economic reasons for Jewish autonomy and relatively free contact with persons abroad.

³ The Lower Silesia Jewish Theatre in Wrocław was first directed by Zelman Kolesnikow, then Jakov Kurlender, Itzhok Grudberg-Turkov and Sheftl Zak. The Jewish Theatre in Łódź was led by Moses Lipman (Gaśowski 1995, pp. 99–121).

from Łódź (under the supervision of Saul and Isaac Goskind) made some films in Yiddish (Gros 1990, pp. 165–170). The members of the Union of Jewish Writers and Journalists, whose headquarters were situated at Narutowicza Street in Łódź, tried to reconstruct the atmosphere of “Buda” – the pre-war seat of the Union at 14 Tłomackie Street (Smolar 1982, p. 186). After the transfer of the Union back to Warsaw and the departure of many talented writers, hopes for the continuation of pre-war traditions collapsed. The Union existed as an independent unit until 1950 when it was transformed into the section for Yiddish Literature in the Union of Polish Writers.

Until 1950 we can also observe the flourishing development of the press: there were about 70 titles in three languages⁴. The Central Committee of Jews in Poland published its own magazine entitled *Dos Naye Lebn* (1945–1950), from 1946 on the Union of Jewish Writers and Journalists was publishing *Yiddishe Shriftn*, and the Jewish fraction of the Polish Workers Party had its own newspaper, *Folks-Shtime*, all of which were in Yiddish. As of 1946 there were Jewish publishing houses in Poland, too – *Dos naye lebn* (later *Undser lebn*) in Łódź (1946–1947), *Yiddish Bukh* (started in 1947, then between 1950–1968 in Warsaw), and also *Nidershlezje* (1946–1950) in Wrocław (Żebrowski, Borzymińska 1993, p. 312).

International political changes at the end of the forties brought increasing state control over social life which, as a consequence, limited the development of cultural life. At the conference of the Jewish Cultural Society in October 1949, writers were advised to write in the socialist realism style (Żebrowski, Borzymińska 1993, p. 317; Cała, Datner-Śpiewak 1997, pp. 227–228). The communist government suspended financial assistance from abroad thanks to which Jewish institutions had enjoyed autonomy to a certain extent. All the Jewish parties and organisations were closed, and in 1950 all the Jewish institutions were nationalised. In that same year, the Socio-Cultural Union of Jews in Poland, dominated by communists, was firmly established. All the periodicals were banned except for *Folks-Shtime* (an organ of the Communist Party in Poland) and the literary monthly *Yiddishe Shriftn*.

The reaction to these reprisals was the increased departure of Jews from Poland. Between 1949–1950 about 30 thousand people left Poland (Adelson 1993, p. 424; Pisarski 1997, pp. 71–73), among them, e.g., Pesach Binecki, Efraim Kaganowski, Isaiah Spiegel, Elchanan Vogler, and the directors of *Kinor* (Straus-Marko 1987, p. 163; Smolar 1982).

The only Jewish publishing house that managed to keep functioning was *Yiddish Bukh*. It issued propaganda brochures, but also the classics of Yiddish literature. In 1953 they had 5314 subscribers, in 1952 – 4500. In the year of Stalin's death they published 15 books (3228 pages) (Sztraus-Marko 1987, p. 169). There were many reasons for the popularity of this socrealistic production – intensive propaganda activities, a Jewish longing for the Hebrew alphabet, and, finally, the power of attraction of the Yiddish classics.

During the so called “thaw” in Poland around 1956, one can notice an increase of anti-Semitic attitudes again. Between 1955–1960 around 50 thousand people left. Literary circles in Poland, isolated from the broadest circles of Jewish culture in the world at the beginning of the fifties (Mark 1961, pp. 84–85), became impoverished. At that time a lot of the communist writers like Binem Heler, Itzhak Guterman, Leib

⁴ According to BHY (1987, pp. 57–56) about 48 newspapers were published in Yiddish till 1949.

Kupershmid, Leib Morgentoy, Leib Olitzki, and Hadasa Rubin were leaving. Hersh Smolar writes with bitterness that this emigration occurred just when the possibility of positive changes in social-political life had become real. Cooperation with the Joint was renewed, the Jewish State Theatre changed its repertoire, setting aside socrealistic dramas, and the Council of the Socio-Cultural Union of Jews in Poland published a resolution in November 1956 in which it recommended that *Folks-Shtime* increase the number of articles about Israel and other countries (Smolar 1982, p. 237). The editorial boards of both newspapers (*Yiddishe Shriftn* and *Folks-Shtime*) decided to provide access to Jewish writers from the Soviet Union who had been censored until then (ibidem).

The weakened creative potential was strengthened by the second wave of repatriates from the Soviet Union (18 thousand Jews in the years 1955–1957), of whom almost 2/3 emigrated immediately upon arrival (Żebrowski, Borzymińska 1993, p. 321). Others, however, who came back and remained were: Shlomo Belis, Moshe Broderzon, Israel Emiot, Jankl Gutkowicz, Mark Rakowski, David Roitenberg, and Mendl Templ. In 1960 Naftali Hertz Kon came (Sfard 1984, pp. 278–280), though an attempt to bring Joseph Kerler back failed (Smolar 1982, 244). Thanks to the arrival of this significant group, the Socio-Cultural Union of Jews in Poland could develop further and become more active. A lot of events were organised because of some important anniversaries: for example, the centenary of Sholem Aleichem's birthday (1958), the centenary of the publication of the first book in Yiddish by Mendeley Mocher Sforim (1964), the centenary of Jewish theatre, and the 50th anniversary of Peretz's (1965) and Sholem Aleichem's (1967) deaths (Żebrowski, Borzymińska 1993, p. 323). The Jewish State Theatre was still functioning under the direction of Ida Kaminska.

In 1961 there were about 45 thousand Jews in Poland (Żebrowski, Borzymińska 1993, p. 321), but increasing anti-Jewish attitudes in the sixties provoked another emigration wave. At the end of that decade more than half of the Jewish population living in Poland left, among them Ida Kaminska, Kalman Segal, David Sfard, Hersh Smolar, Moshe Shklar, and others. The *Yiddishe Shriftn* periodical and Yiddish Bukh publishing house ceased to exist.

On Yiddishe Shriftn

Without delving into the subject deeply, here I would like to present only a general outline and commentary on the *Yiddishe Shriftn* monthly which was published between 1946–1968. It is known that its editors-in-chief were Binem Heler, Leib Olitzki, and David Sfard, but there is a lack of much further detail. The editorial staff naturally changed due to the emigration of its journalists and writers. The hard core of the staff, as far as I know, were David Sfard, Moshe Shklar, Lili Berger, and Ber Mark until his death. There is, unfortunately, no information in the copyright note about the members of the editorial staff. Only in 1958 were the names of 6 journalists mentioned: Leib Olitzki, Lili Berger, Ber Mark, David Sfard, Israel Emiot, Hadasa Rubin, and Moshe Szklar; in 1968 appear the names of 5 journalists: Shimen Hurwitch, Mendel Tempel, Benjamin Nadel, David Sfard, and Moshe Shklar. One might surmise that, at other times, there were too many changes in the editorial staff to inform readers. Knowing

how many writers had left Poland could discourage people, hence one mostly finds in the copyright note phrases such as “Redagirt a kolegie”.

The monthly was established as a periodical devoted to literature and culture. The journal published poetry and prose, and the reviews of books on Jewish literature, history and linguistics. Memoirs of the Jewish labour movement or of the participation of Jews in the resistance movement during WWII, and articles about “progressive” socialist writers and cultural activists also comprised much of the contents of the periodical. In the first half of the fifties, reviews of socrealistic literature and many articles on literature produced in the Soviet Union were published there, too.

Among the journalists creating the *Yiddishe Shriftn* there was a group of permanent collaborators who contributed to the periodical from the very beginning until the end in 1968. There was also a group of writers whose names disappeared about 1956, while others only began to publish in the second half of the fifties. This was, of course, connected with the second wave of emigration from Poland and the second wave of repatriation from the Soviet Union at the time of Gomułka’s return to power, i.e., about 1956.

In the literature section, texts were published by the following poets: Binem Heler, Leib Kupershmid, Leib Morgentoy, Leib Olitzki, Hadasa Rubin, Elias Rajzman, David Sfard, Moshe Shklar, Moshe Zaltzman, and Jakov Zonshein. Prose works were published by Lili Berger, Itzhak Guterman, Shimen Kantz, and Kalman Segal, all of whom were living in Poland. Among them, however, there were only two writers who made their debut after WWII – Kalman Segal and Moshe Shklar. After 1956, Heler, Kupershmid, Morgentoy, Olitzki, and Rubin stopped publishing. Their place in the periodical was taken by writers who came back from the Soviet Union: Israel Emiot, Naftali Hertz Kon, and the prose writer Mendel Tempel. Emiot left very soon afterwards for the United States, but in 1960 Paltiel Cybulski made his debut on the pages of *Yiddishe Shriftn*. This seems, however, to have been the third and final debut in the postwar Polish history of this Yiddish periodical.

In the literary critique section, such writers as David Sfard, Lili Berger, Ber Mark, Michał Mirski, and sometimes also Moshe Shklar and Jakov Zonshein contributed to the monthly. In 1957, Benjamin Nadel and, in 1960, Shlomo Belis joined the staff of critics.

Many pages in *Yiddishe Shriftn* were devoted to reviews of plays prepared by the staff of the Jewish State Theatre in Warsaw. Theatre criticism was run by Itzhak Grudberg-Turkov (till 1957), assisted by David Sfard, Lili Berger, and, as of 1956, by Abraham Morevski who also started to publish his memoirs that year (till 1962). Sometimes we can find articles written by Ida Kaminska (e.g., about the modern stage in Israel in the fifties, or about Morevski on his 75th birthday), and also articles by Meir Melman (e.g., in 1964, on the occasion of the 20th anniversary in 1964 of the Jewish State Theatre in socialist Poland, or on the 100th anniversary of Jewish theatre in general). Profiles of Jewish artists were presented mainly by Josef Sandel until his death in 1962. Occasionally, Jakov Zonshein, Lili Berger and Ester Podhorietz-Sandel also wrote about Jewish art and artists.

In the monthly there were regularly published articles on the development of Jewish culture in Poland, about the activity of the Socio-Cultural Union of Jews in Poland or about the activity of amateur theatre ensembles. Each year articles could also be found summing up the activities of the Yiddish Bukh publishing house, or reports discussing

the reading habits of the Yiddish audience. Among the writers expressing their opinion on these subjects are Jakov Egit (till 1952), Leib Domb, David Sfard, Shimen Hurwitch, and Hersh Smolar. As of 1954, Itzhak Felhendler published his articles on Jewish education in Poland and a little later – since the end of the fifties – reports on cultural activities among young Jews, e.g., in amateur theatre clubs and choirs.

Moreover, numerous publications in the monthly were devoted to the Holocaust and to the uprising in the Warsaw ghetto, written by Ber Mark, the director of the Jewish Historical Institute in Warsaw. On the other hand, political commentaries were also to be found in the periodical, mostly in commemoration of important anniversaries in the history of the labour movement or during conventions of the communist party in Poland or in the Soviet Union. There are many such commentaries before 1956. In the first half of the fifties they were written first and foremost by Goldfinger, Samsonovitch, Abraham Kwaterko, Yoel Lazebnik, and Shimen Zakhariash. In the second half of the fifties, however, the number of political commentaries decreased and the names of the authors changed, too. From 1956 on appeared commentaries written by Smolar, Hurvitch, Mirski, Domb, Sfard, and also by Itzhak Wasersztrum.

Until the end of 1955 non-Jewish literature was also sporadically published there. In 1956 the monthly opened its doors to foreign writers and journalists. From 1956 on, the works of some Jewish but non-Yiddish-speaking writers, or of some foreign non-Jewish writers, mostly of Polish origin were printed in *Yiddishe Shriftn*. Among the authors presented were: Heinrich Heine, Leopold Staff, Igor Newerly, Władysław Broniewski, Maria Dąbrowska, Bruno Jasiński, Anna Kamińska, Tymotuesz Karpinowicz, Adolf Rudnicki, Witold Wandurski, Stanisław Wyspiański, Urszula Koziół, Juliusz Słowacki, William Shakespeare, Isaac Babel, Arnold Ślucki, Stanisław Wygodzki, John Steinbeck, Stephan Zweig, Paul Verlaine, Stanisław Jerzy Lec, Jaroslav Capek, Jerzy Ficowski and Julian Strykowski.

Foreign language literary works were published as translated by Leib Olitzki (Hebrew and Polish), Israel Emiot (Hebrew and Polish), Abraham Morevski (Russian, English), David Sfard (Polish, Russian), Hana Dresner (Spanish), Jakov Zonshein (Polish), and Lili Berger (French). In 1957 Mark Rakowski joined the staff of translators (Oriental languages, Polish, Spanish, English, Russian), and at the beginning of the sixties Litwin and Chaim Maltynski also contributed to the newspaper as translators (French, Russian).

After the year 1955 new columns with information about cultural events in Poland and abroad appeared in the paper. Additionally, readers could find reviews of selected Jewish newspapers from America and Israel and, since 1961, reports on the *Sovietish Heymland*, too. Quite significantly, the first articles on the Soviet-Yiddish writers murdered in 1952 began to appear in 1956: Itsik Fefer, Leib Kvitko, Perets Markish, David Bergelson, David Hofshetyn, and Moshe Kulbak. The paper also ran their poetry. In particular, several articles were printed regarding Shlomo Michoels – the outstanding Yiddish actor killed during the Stalinist purge of the forties. Furthermore, the editors of *Yiddishe Shriftn* enabled the Soviet-Yiddish writers released from Soviet labour camps to publish their literary output. In this way readers could discover the works of Yosif Burg, Meir Kharatz, Israel Emiot, Shire Grosman, Motl Grubian, Shmuel Halkin, Josef Kerler, Itzhak Kipnis, Naftali Herts Kon, Josl Lerner, Hirsh Osherovitch, Mark Razumni, Efraim Roitman, Moshe Teif, Jakob Sternberg, Ziamel Telesin, Zalman Wendroff, I. Zinreich and others. Apart from literature, there were

also literary reviews, linguistic studies and the memoirs of Moshe Belenki, Elie Folkowitch, Itzhak Grinfeld, I. Czerniak, M. Pups, Hersh Remenik, and Israel Serebriany. From 1957 until 1960 Moshe Altman published his memoirs and columns in *Yiddishe Shriftn*. For the first time, after 20 years of their absence in Poland, three Yiddish writers from the Soviet Union visited Warsaw in 1965, an event which was wildly commented in the paper.

At that time, too, began a regular collaboration with Nachman Meyzl who wrote articles on Yiddish literature until his death in 1966. Abraham Bik also contributed to the section of reviews and articles on Jewish literature. As of 1957 the paper began to publish fragments of poems written by Sholem Shtern ["In Kanade", "Dos veyse hoyz", and "Di mishpokhe"] (Montreal), and as of 1958 the poetry of Itzhak Finer (Paris). After 1956, *Yiddishe Shriftn* ran the poetry of Chaim Nakhman Bialik and Saul Czernichovski as well as of the young Hebrew poets from Israel: Natan Alterman, Jakov Fichman, Jakov Kahan, Abraham Shlonsky and others.

Moreover, in 1961 regular columns began appearing, particularly one by Itzhak Gutkowicz informing readers about Jewish culture from all over the world, and a review of Polish literary papers signed with the initials "ka-em". In 1965–1966, after his visit to the USA, Abraham Kwaterko started to publish a series of his reports on Jewish life in that country.

On the other hand, Leon Kszemieniecki popularised the poetry of famous Polish poets like Adam Mickiewicz, Juliusz Słowacki, Cyprian Kamil Norwid, Julian Tuwim and others. What is especially interesting is that, at the beginning of the sixties, two Polish writers of Jewish origin – Arnold Ślucki and Stanisław Wygodzki – started to contribute to *Yiddishe Shriftn*. Writing in Yiddish, their articles were mostly on literature, such as the series on Yiddish poetry by Ślucki at the end of 1967. Wygodzki and Ślucki were known as Polish writers and normally their works published earlier in *Yiddishe Shriftn* had been translated from Polish by other Yiddish writers.

A lot of issues can be described as "monographic", e.g., issue nr 3 from the year 1953 was devoted to Stalin because of his death. Usually the fourth issue each year was devoted to the commemoration of the ghetto uprising in Warsaw. In 1964 this issue even included a supplement for children with poems and fragments of memoirs written by children in the ghettos. Furthermore, in the issues published at the end of each year can be found articles summing up the cultural development of Polish Jews, and the activity of the publishing house.

Especially by the end of the fifties, and then in the sixties, one can notice an increasing number of articles written on a certain occasion and gathered in one issue. For example, in issue nr 5 in 1951, the authors wrote a lot about Peretz in connection with the 100th anniversary of his birthday, as well as in issue nr 4 in 1965, because of the 50th anniversary of his death. In 1959, especially in issue nr 3, there were numerous articles about Sholem Aleichem for the 100th anniversary of his birthday. Issue nr 12 from the year 1964 was devoted to Mendele Mocher Sforim in honor of the 100th anniversary of the publication of his first book in Yiddish. Issue nr 2 from 1961 brought a lot of information about the actor Abraham Morevski (on the occasion of his 75th birthday). In *Yiddishe Shriftn* nr 1 from 1965 there are relatively many reports on the Festival of Jewish Culture which took place in December 1964 in Wrocław. Issues nr 5 and 6 in 1966 devoted a lot of space to Sholem Aleichem on the 50th anniversary of his death and, in turn, in "Yiddishe Shriftn" nr 2 from 1967, there were articles on

the 50th anniversary of Mendele Mocher Sforim's death. Finally, issue 5 that same year was devoted to the commemoration of the 20th anniversary of publishing the periodical itself.

At the same time, at the beginning of the sixties, after a few years' break, one may notice the repeated presence of political and ideological commentaries, as well as articles on "progressive" Soviet literature, or very long dissertations on the history of the Jewish socialist movement (Wasersztrum 1966–1968). The number of those publications, as well as memoirs of those Jews who had been participants in partisan warfare, increased especially in 1967–1968 (e.g., Straus-Marko 1966–1968).

In general it has to be assumed that the meaning of the notion of "Yiddish literature" in *Yiddishe Shriftn* was limited to the three classic writers and the later "progressive" leftist writers. In principle, mainly the texts of Polish-Yiddish and Soviet-Yiddish communist writers were published, and sporadically a small number of some non-leftist Yiddish authors. I found only about 30 articles on non-communist Yiddish writers published in ca. 200 issues over the course of almost 20 years. These included articles on the following authors: Shmuel J. Agnon, Sholem Ash, Shimen Frug, Abraham Goldfaden, Yekhiel Hofer, Alter Kacyzne, David H. Nomberg, Josef Opatoshu, Joshua Perle, David Pinski, Abraham Reisen, Eliezer Shteinbarg, Zalman Szneur, Jechiel Jeszaje Trunk and Zishe Weinper.

Furthermore, we can also find only a small number of literary texts published by non-leftist Yiddish authors in ca. 200 issues spanning over almost 20 years. There were, among them, texts by the following authors: Sholem Aleichem, Shalom Ash, Shlomo Ettinger, Shimen Frug, Jehuda Halevi, Yitzkhok Katzenelson, Itzik Manger, Baruch Olitzki, Joseph Opatoshu, Joshua Perle, Abraham Reisen, Eliezer Steinbarg, Abraham Sutzkever, Zalman Szneur, Icze Meir Weissenberg and Elchanan Wogler.

Yet all this would have to come to an end because, in 1968, as David Sfard writes in the article *Final liquidation* (in the entry on "Poland" in the *Encyclopedia Judaica*, CD Rom Edition), "Yiddish was declared a foreign language, with the result that any publication in Yiddish had first to be translated into Polish before it could be released for distribution. It signified the end of the publishing house Yiddish Bukh and of *Yiddishe Shriftn* – the literary journal." The last issue of *Yiddishe Shriftn* appeared in October 1968. After the third emigration wave at the end of the sixties, Yiddish culture in Poland ceased to exist.

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